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## Treatment of Designs.

### THE COLORED STUDY OF GOLDEN ROD, CARDINAL FLOWERS AND VIRGINIA CREEPER.

TO PAINT THIS DESIGN IN OIL COLORS, begin by sketching in lightly but accurately the general form of flowers, blossoms and leaves. Put in the background first, using raw umber, Antwerp blue, a little yellow ochre and burnt Sienna. In the cooler parts add a little ivory black and substitute madder lake for burnt Sienna. When painting the background, it is better not to try to keep clear any details of the outlines of the blossoms. It is also well to paint the flowers and leaves while the colors on the background are still wet; this will prevent the effect of hard outlines. Any little details of form may be added easily later, if desired.

For the golden rod use for the general tones light cadmium, white qualified by a very little ivory black, adding raw umber and burnt Sienna in the shadows. For the stems add a very little permanent blue, which color will also be found useful in the greener touches of the blossoms.

For the purple berries use permanent blue, white, a little madder lake and yellow ochre, qualified by a little raw umber. In the shadows add a little ivory black and burnt Sienna. In painting the reddish green leaves, use light red, yellow ochre, raw umber, white, ivory black and Antwerp blue. In the more brilliant touches of yellow substitute cadmium for yellow ochre, and in the shadows add burnt Sienna.

The cardinal flowers are painted with madder lake, light red, yellow ochre, white, and a little ivory black for the local tone, with the addition of burnt Sienna and raw umber in the shadows. In the high lights use vermilion, white, madder lake and a very little ivory black. Paint the general tones with large, medium and small, flat bristle brushes, using plenty of color. The fine details and delicate stems are left to the last, and for these use small, flat sable brushes, Nos. 5 to 9.

IN WATER COLORS, use heavy French or English water-color paper, taking care to have it well stretched in the manner often described in these columns. Begin by sketching carefully the outlines of the design with a finely pointed stick of charcoal. First wash in the background with plenty of water, using the same colors as for painting in oil in this as for the rest of the study. No white of any kind is introduced in the method of using transparent washes. If the study is to be used for decorative purposes, Chinese white is mixed with all the colors, and it may even be laid in as a foundation beneath the actual color. Each wash should be allowed to dry thoroughly before painting again over the same spot. Use large, round dark-haired brushes for washing in backgrounds and other large surfaces; for small details in finishing, use medium and small camel's-hair brushes, which will come to a fine point when wet.

### THE STUDY OF MOUNTAIN LAUREL.

THE mountain laurel blossom is white tinged with pale pink, which becomes deeper in color at the edges of the petals. The stamens, when the blossom is young, are a very pale green. When the flower has attained maturity, the stem of each stamen becomes a dark reddish brown. This phase, however, is sometimes entirely reversed under certain conditions, when at times the stems appear to be a pale green, with stamens or heads of deep rich red brown or red.

TO PAINT THE DESIGN IN OIL COLORS: First draw in the outlines with a sharply pointed charcoal. An appropriate background would be a tone of pale, warm, blue gray. Though no shadows are shown in the print, it would be advisable to suggest a slight shadow behind flowers and leaves at the right hand and rather low down. The colors to be used for this background—which should be painted first—are white, permanent blue, yellow ochre, light red and ivory black. In the shadows add raw umber and burnt Sienna. To paint the blossoms of the laurel, first lay in a general tone of light, delicate pinkish gray, leaving the high lights and deeper touches of shadow to be added later with other details. The oil colors needed for this tone are white, a little madder lake, a little permanent blue or cobalt, yellow ochre and a very little ivory black. Add the touches of delicate pink at the edges of the petals by using madder lake and vermilion, qualified by black and white. The stamens or filaments are best put in afterward. For the lighter ones use white, a little light cadmium or yellow ochre and a very little touch of raw umber. The small dark dots seen in the engraving are the heads of the stamens, and are of a reddish brown tone. These are painted with bone brown and mad-

der lake and with occasional high lights of white, yellow ochre and light red. To paint the green leaves (which are of a medium tone: for the older leaves, which are darker in color), use Antwerp blue, raw umber, white, yellow ochre, ivory black and vermilion. The younger leaves, especially those seen in the upper part, are much lighter in color than those which appear lower down and in shadow. These green leaves may be painted with Antwerp blue, light cadmium, silver white, ivory black and vermilion. The stems, which are a light reddish brown in general effect, are painted with bone brown and burnt Sienna, with a little permanent blue in the cooler touches of both light and shade.

IN WATER COLORS substitute sepia for the bone brown used in oil, and lamp black will be more useful than the ivory black. Cobalt blue is better in water-color painting than permanent blue, and rose madder will be found more useful than madder lake. Use large, round brushes, with plenty of water for the background, and for the flowers and leaves, camel's-hair brushes of medium size. The small details are put in with finely pointed camel's-hair brushes.

## New Publications.

THE lecture delivered by Mr. J. W. M. Whistler at London, Cambridge and Oxford, in which he explains his views on the economy of art, has been published here by Houghton, Mifflin & Co. under the singular title of MR. WHISTLER'S TEN O' CLOCK. Mr. Whistler has said as well as done some smart things; but this is hardly of them. No doubt, it is easy to take exception to the prevailing views, in England, on the subject, which are, in sum, that the supply of great art follows the demand just like any other commercial product. But Mr. Whistler carries his side of the discussion, or the side that he affects to make his, to extremes. He claims that environment has nothing whatever to do with the production of great art. And, as for Phidias, and Velasquez, and—by implication—Whistler, like Topsy, he "specks they grewed." The public should have nothing to do with its Whistlers and other geniuses, but to admire them if it can, and to support them, in clover, as long as they live. There are no artistic nations, he claims, and never were. The Greeks used artistic pottery because they could not get it ugly. All this, as we have intimated, may be half of the truth, and the half most necessary to preach before an English audience; but Mr. Whistler makes no sign of perceiving that there is some truth also in the notions which he combats. There is a good deal of arrant nonsense in the little pamphlet of thirty pages, and none of the witticisms and clever turns of speech which, much more than his paintings and other eccentricities, have made the author of it famous.

ALEXANDER VERESTCHAGIN was General Skobelev's adjutant, and his notes on scenes of warfare in AT HOME AND IN WAR, are held to be among the very best narratives of their kind ever penned. The first part of the work relates incidents of the author's childhood and youth until the time he joins his regiment. The second gives a vivid account of much of the terrible fighting during the last Russo-Turkish War. A third part narrates the author's experiences during the expedition against the Tekke Turcomans in 1880-81. There are many phototype portraits of relatives of the author and of officers who served with him on his campaigns. The translation (authorized) is by Isabel Hapgood, and the volume is published in a handsome cloth cover by Thomas Y. Crowell & Co.

POEMS, by Rose Terry Cooke, appeared originally in The Christian Union, The Atlantic Monthly, The Century, and other periodicals. They are now collected into a handsome volume of some 400 hundred pages, published by Gottsberger. Most are of a thoughtful, not to say melancholy cast; but being very numerous there is, after all, plenty of variety. Their themes are taken from all sources; there are "Frontier Ballads," "Thanksgiving Hymns," "Nocturnes," "Bell Songs," Talmudic fancies and translations from the French. The author is to be credited with a pleasing facility of expression and a fund of ideas removed from the commonplace.

IN LIFE, Count Tolstoi gives the clearest account of his religious and philosophical beliefs that has yet been put before the English-reading world by means of a translation. As a spiritualist, he cuts himself off clearly from those who hold that the life of the body includes all life, and therefore that at death man comes to naught. The renunciation of personal happiness he makes the basis of his code of morality. The authorized translation, by Isabel F. Hapgood, appears to have been made with care,

and although the book deals with the deepest problems, it is comparatively easy reading. Published by T. Y. Crowell & Co.

### RECENT FICTION.

FULL of sensations and mysteries is THE SILENT WITNESS, by Mrs. J. H. Walworth, author of "The Bar Sinister" and "Old Fulkerson's Clerk," and published by Cassell & Co. in their "Rainbow" series. Gregory Kendall is suspected of the murder of Dr. Spencer Whitehurst, and a chain of circumstantial evidence not quite strong enough to convict, but sufficient to embitter his life, is woven about him. It is, of course, dispelled and the mystery cleared up toward the end of the volume. The interest is entirely in the plot, which is cleverly worked out. The characters are of the most shadowy kind.

JOHN ELLIOTT CURRAN professes, in FRANCES MERLEY, to give his readers some knowledge of the inner workings of a Protestant sisterhood. The principal figure in the book is Sister Frances, who, disappointed in her worldly life, enters the "House of Good Will;" and her worldly instincts being still strong in her, gets herself involved in a commercial speculation, not for profit, but from charitable motives. Being reprimanded by her superiors, she begins to question her vocation, and an introduction to a handsome Italian does the rest. The story is sufficiently like life to be amusing, and is well printed in imitation of the Tauchnitz editions in Cupples & Hurd's "Collection of American Authors."

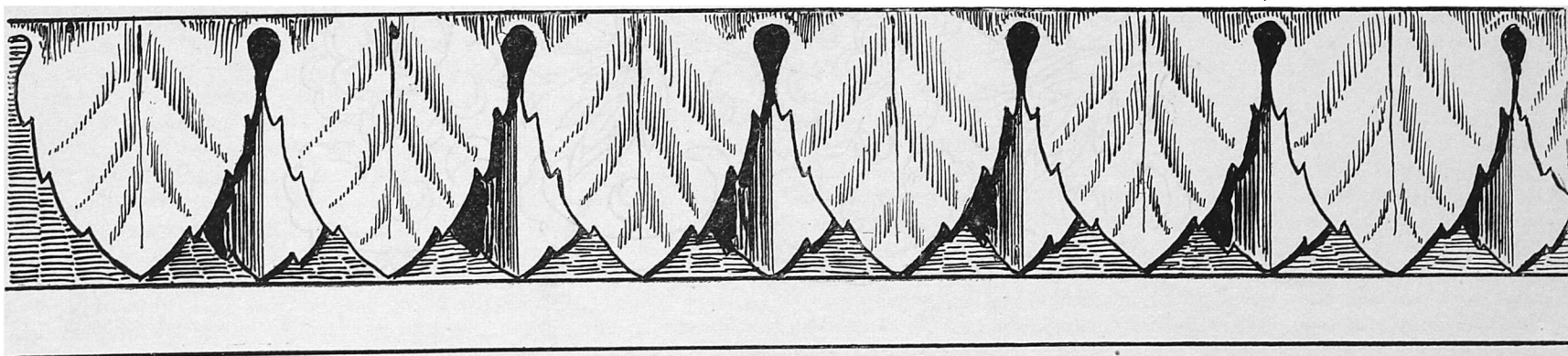
NO. 19, STATE STREET is one of the recent issues in Cassell's "Sunshine" series. It deals with detective work in New York City, and introduces a description of a night in the Bowery and a visit to the Tombs. Voodoos, Brahmins and other strange people and things which go to make that New York of which New Yorkers know nothing are wound up in the somewhat tangled skein of the story. It is by David Graham Adey, and ends with an affidavit instead of the customary wedding.

SUMMER LEGENDS, by Rudolph Baumbach, translated from the German by Helen B. Dole, is on T. Y. Crowell & Co.'s list of new books. Baumbach was born in Thuringia, and draws his inspiration mainly from the sights and customs of that Alpine region. These summer legends have something in them of Hans Christian Andersen, and not a little of our own "Uncle Remus." Many of the legends are about animals, such as "The Adder Queen" and "The Easter Rabbit." Others are about inanimate objects, as "The Talkative House-Key" and "The Forgotten Bell," while still others are of trees and flowers, as "The Legend of the Daisy," "The Beech-Tree," and "Ranunculus." They will be best appreciated by young boys and girls.

THE BROWNSTONE BOY, by William Henry Bishop, in Cassell's "Sunshine" series, includes with the title story a number of others by this popular writer of fiction. Some of these are, in our opinion, brighter, and we would prefer to give the first place to "A Little Dinner" or "Near the Rose." The former deals with New York and Minneapolis people, the latter with Greek and Armenian society in Stamboul, but both are gems of story-telling. The wonderful deception practised by Mrs. Juliet Bang, of New York, upon the innocent Gradshaws of Minneapolis is very amusing, and the many daughters of Kyrios Panjiri are the most charming company imaginable.

IN LOOKING BACKWARD, Edward Bellamy, having gone on in advance of the rest of the world to the year 2000, looks back on us laggards, and says many things about us, some pleasant, some unpleasant. Anarchy and socialism are shown in full working order, and we are given, after the "Battle of Dorking" plain, and account how they may be made to rule. Tremendous changes in business methods, legal and political machinery and in every department of life are described, and with more appearance of probability than is usual in works of this class. A love story of a kind as "advanced" as anything else in the book is cleverly woven in. Altogether it is stimulating reading. Published in Ticknor's "Paper" series.

THE experiences recorded in TENTING AT STONY BEACH, having amused the author, Maria Louise Pool, and moved the publishers, Houghton, Mifflin & Co., to print them, will probably be found interesting by a large number of readers. The book deals with Yankee fishermen "soaked in laziness," with a dog that keeps a man out of his own barn, with the peculiar South Shore industry known as "skinning the visitors," and with other things more or less profitable or pleasant. A slight plot is mixed up with the excitements of camping out; and by the time the tent comes down the story reaches its inevitable conclusion.



MOTIVE FOR HORIZONTAL BAND FOR WOOD-CARVING. BY BENN PITMAN.

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 9-PAGE SUPPLEMENT,  
{ INCLUDING COLORED PLATE.



OLD CIDER JUG OF ROUEN FAÏENCE, SEVENTEENTH CENTURY.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 62.)

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MOUNTAIN LAUREL. BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 72.)